R. SCOTT

ESSAY ON

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EDITIONS OF ENGLISH CLASSICS BY THE SAME AUTHOR.

Milton's Comus, Introduction, 59 pages, Notes and Paraphrase, 224 pages.

Milton's Paradise Regained, Book IV., Introduction 109 pages ; Notes and Paraphrase, 300 pages.

Shakespeare's Midsummer Night's Dream, Introduction 58 pages, Notes 196 pages.

Carlyle's Essay on Burns, Introduction 45 pages; Notes 73 pages.

Milton's
Paradise Regained

AN EXPOSITORY ESSAY

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PREFATORY NOTE.

THIS Exposition, which is intended to be Supplementary to the Notes and Introductions of Annotated Editions, appeared originally (with the exception of the first section) in the *Madras Christian College Magazine* of May and June, 1892, from which, with slight revision and with the kind consent of the Editor of that periodical, it is now reprinted.

PARADISE REGAINED: AN EXPOSITORY ESSAY.

I.

Paradise Regained has been allowed to lie in the shade in consequence of the greater splendour of *Paradise Lost*. Milton had early recorded his paramount desire to leave one poem which the world would not willingly let die. By this supreme ambition he has on the whole been judged. Three of his other poems have sufficient magnitude as well as merit to entitle them to a place among the great poems of literature. But compared with his master work they are on a small scale. The longest of them is the poem we are now to consider; and it too has the dignity of epic form. But to the larger epic it is only as an appendix or a supplement, reminding one of the poet's description of our pendant universe beneath the eternal empyrean, which seemed like a "star of smallest magnitude close by the moon." And yet the two poems like moon and star are from one creative mind and have one celestial lustre. The titles, too, suggest a comparison in manner as well as a contrast in subject. Why, we must ask, when writing a second epic on a theme no less glorious, did Milton not conceive his new work on the same scale of grandeur? Why not again the same fulness of design and gorgeousness of imagery and rich melody of phrase? Reasons are obvious. The middle of Milton's life had

been distracted by a political revolution and a prolonged national unrest. Consequently, between the inception and the final publication of *Paradise Lost* a quarter of a century had intervened. Milton in 1665 was practically an old man who had been blind a dozen years. We could scarcely expect that he should have been able to proceed afresh to create another world of thought and imagination. The historical reading and the scientific study required were for him no longer possible, nor could he have confidently reckoned on years sufficient for another herculean labour. At the same time he was probably conscious of powers unabated, thoughts overflowing, truths, moral, social and political unuttered, and an inner wealth of ideas which would make the substance of a lesser but yet noble poem.

But a more direct clue to the form of *Paradise Regained* is to be found in a distinction which Milton made between two kinds of epic. In his *Reason of Church Government*, in a personal digression, he distinguished the "diffuse model" and the "brief"; the former being illustrated in the works of Homer, Virgil, and Tasso, the latter in the book of Job. Milton, as we believe, deliberately planned leaving models to his countrymen. Poetry was to him a sacred art which he hoped to rescue from vanity, to elevate and guide and ennoble. He gave us no repetitions of form; for the twin poems, *L'Allegro* and *Il Penseroso*, which are an apparent exception to this statement, are to be regarded as constituting a unity in duality. So when he had fully accomplished his chief work, he probably desired further to furnish models both of the brief epic such as he found in the most imaginative poem of

Hebrew literature and of poetical Tragedy in the Greek, or, as he regarded it, the true style.

Wherein, then, does the brief model differ from the diffuse? Not in the treatment of the central theme. The Temptation and Fall of Man, which is the pivot and climax of *Paradise Lost*, is handled in one book only, and through five hundred verses, or little more than a twentieth of the poem. The Temptation of Jesus occupies about thirteen hundred out of two thousand and seventy verses, or more than twelve-twentieths of the whole. The difference, therefore, must be in the setting of the main subject; in the celebration of causes, consequences and attendant circumstances. The greater Epic, as seen in Virgil, Dante and Milton, is a work of "universal knowledge," in which all the learning of the age is made to minister to the poet's theme. Thus in *Paradise Lost* the Fall of Man is traced on the background of a rebellion among the angels and a war in Heaven. And before he comes to his main subject, the poet sketches the gloomy abodes of the lost, the vast regions of Chaos and Darkness, our Universe as understood in the astronomy of the time, and the unspeakable glories of the Empyrean, while he describes in more detail the creation of our world and the exquisite beauty of Paradise. These and other themes unfold themselves before us in an evolution so masterly that the highest example in literature of constructive art, seems only to conceal its art. The "brief model" as seen in *Paradise Regained* is diffuse only in its main theme; and simply indicates without expanding historical connections and eternal aspects. We have therefore no science or philosophy; we are not borne away from

earth ; nor do angels on radiant wing descend for our instruction. On this account it may be said, as Matthew Arnold and others have said, that here Milton's imagination does not soar high. He does not now body forth the forms of things unknown ; he gives us no visions of the "living throne, the sapphire blaze," or of the milder glories of the empyreal mansions. But if the thought in *Paradise Regained* is less imaginative, it is not therefore necessarily less great.

The difference, so far as seen in the preponderance of the rational over the imaginative element, is partly due to advancing years. Condensation of thought, and restraint of ornament are in general marks of the mature mind. To Milton the times were out of joint ; and though he remained unconquered in soul, he could not after so much agony retain the airy buoyancy of youth. His mind became less absorbed with the colours of the angel wing and the domes of celestial architecture than with the overthrow of national aspiration and the problems of moral life. Nevertheless, the parts of *Paradise Regained* that describe the pomp of Parthia, the magnificence of Rome, and the intellectual pre-eminence of Athens, may be compared with anything in the greater poem. Secondly, the difference may be partly due to the age or time. England after 1660 was a very different country from what it was in 1640 or 1645. Not only had public questions changed : but ideas and ideals were transformed. In temper the nation had become practical and utilitarian. In thought the foundations of modern science were being laid. In literature imagination was giving place to argument and instruc-

tion. As the times change men change with them. Even the unsympathetic are borne on the current. Thus in Milton's prose pamphlets of 1659 and 1660 we find a simpler, clearer, directer and more pointed style than in his earlier works. So too his later poetry is more direct and plain and practical. That plainness was already carried to its utmost length in the two closing books of *Paradise Lost*. To them *Paradise Regained* is superior both in the freshness of its poetic treatment and in the richness of the material of its descriptions. This plainness is combined with a direct aim of ethical and social instruction. And *Paradise Regained*, though it is an epic both in design and execution, may yet be regarded as the first remarkable English poem characterised throughout by the didactic tendency that ruled for the next hundred years. A further explanation has to be added. In English literature two tendencies, known as the classical and the romantic, strive with each other. In Milton's early work the two are blended. In *Paradise Lost* Greek and mediæval elements are harmonised; but in the two later poems the romantic spirit is gone and classicism reigns supreme. The change was going on everywhere: romanticism, which had played so large a part in Elizabethan literature, becoming less and less until it faded away; and the classic spirit, which had been so strongly asserted by Ben Jonson, becoming more and more till it dominated the eighteenth century. In the mature Milton, to whom ancient authors were the most familiar friends, this spirit found its first and best embodiment. Classic art aims not at variety of portraiture but at fulness of individual conceptions; it disregards the fantastic and bewitching and gay; its notes are weight and

dignity of thought, severity of form or the repression of ornament, and grace or controlled and chastened beauty. These qualities belong to *Paradise Regained*, which in constructive skill (according to Wordsworth) and in execution (according to Coleridge) is unsurpassed in literature.

II.

In the exposition of an artistically constructed epic, the first question to be considered is, what is its IDEA? What is the purport or design of the poem, what is the *moral* inculcated, or the central thought developed, elaborated and commended? *Paradise Lost*, as Johnson remarked, is singular in the definiteness of its moral. Its purpose is the interpretation and vindication of history. All worlds and all ages are summoned to show forth eternal Providence. No parallel design could be again conceived. *Paradise Regained*, by its antithetic title, suggests a parallelism of plan or purpose; and its theme, Redemption, had it been handled in full, might have been reckoned greater than the earlier theme, the Fall. But Milton has been content to choose a single incident—the Temptation of Jesus—as his subject; one, however, which he can regard as representative and virtually inclusive of the whole. This brief incident (Luke iv., 1-13) affords the whole subject-matter on which the poet works. It is, however, the data, not the idea, for the idea is taken from the poet's conception of the supreme purpose of Christ's life. But it is well to note the points of resemblance, total or partial, between the poems. Both are founded on specific Temptations round which the action and evolution of the poem proceed. Paradise lost involved not only the loss of man's happiness, but the inauguration on earth and upper air of an empire of Satan. Paradise regained involves the driving of Satan and his hosts from air and our earth back to hell; as preliminary to the restoration of

human bliss. In the titles the antithesis is not so perfect as it seems; for the Paradise which is lost is primarily the garden of Eden, while the Paradise which is regained is in the first instance the state of Reconciliation, and ultimately (IV. 613-617) that heavenly Paradise of which Dante had already sung. Again, the loss of Paradise was immediate, though the consequences grow with human history. The regaining is ultimate, the work of restoration being but begun. When, "time shall be" or rather, when time shall cease to be, then shall regenerated man enter on the full inheritance of the fairer Paradise which the Son of God has founded.

Seeing then that this end was in view and that virtually the whole redemptive work of Christ was in contemplation, was Milton right in choosing this initial scene of Christ's life in preference to the closing events of the Crucifixion and Resurrection? Yes, for various reasons. Even then the restoration would have remained the realisation of a far-off future. It is in the Temptation alone that Satan appears in open conflict. Here only (following Scripture) can the poet sing of warfare; here only find a triumphant antithesis to the trial and fall of the parents of mankind. According to the Puritan conception sin was disobedience, while obedience was life. Of man's first disobedience the poet had already sung, and now he is to sing recovered Paradise

> By one man's firm obedience fully tried.

Theologians distinguish in the case of Jesus active and passive obedience. The passive obedience culminated in the sacrifice on Calvary. Had the poet elected to write a sacred tragedy this awful scene

might have been chosen. But to a heroic narrative active obedience—the meeting and foiling of the Tempter in his every art, and his final discomfiture—seems better suited. And into this forty days' Temptation the poet may gather every type of trial, and every form of solicitation to which his Hero can be exposed. Moreover, it was not Satan in person, or not Satan only, but rather his ghastly progeny, Sin and Death, that by the Cross and Resurrection Christ overcame. To have dealt adequately with such a theme would have required not a complementary and minor epic but another great poem original as Paradise Lost, conceived without reference thereto and correspondingly elaborated. There is, too, philosophic insight in Milton's glorification of sinlessness. A sinless life is the greatest of miracles, the divinest of achievements. Such a life becomes a new centre in history, the nucleus of a new world of life and light and liberty. Satan for the first time foiled instantly feels a fatal wound. Soon horror invades and pervades the courts and denizens of hell. The idea of the poem then is the exhibition of a Life which by its sinless and perfect integrity inflicts a mortal wound on the Prince of Evil and will ultimately secure the redemption of mankind.

The second question of criticism regards the PLAN. How is the idea unfolded or embodied? What is the method and the form? First there is—what Aristotle called the soul—the story or narrative. This is an imaginative account of the conflict; with the desires, designs and devices of Satan and the trial, truth and triumph of Jesus. The scene, as suggested by Scripture, is in the jungle of Judæa, except that there are

two aërial excursions to distant eminences. The time is at the close of the forty days and occupies part of three days—an evening, a day, a night, and a morning. On the basis of the sacred text the poet has freely amplified according to his sense of fitness or proportion. Some points, such as the storm, cannot be said to be suggested in the original; but they are not disallowed; for in addition to the three special temptations there was a six weeks' undefined struggle.

A "diffuse" Epic might have expatiated on the historical background, on the preparation and fulness of the times, in geographical description, in the presentation of parties and leaders in Judea, in ideas and practices of the old world and in changes in civilisation and life that were certain to follow the advent of the Messiah. Such was not Milton's plan. In his brief model he hastens to his main subject. To the second Temptation (or the events of the second day) Milton devotes more than a thousand verses, while to each of the other two he assigns about twenty. This inequality is the first point that arrests attention. If we believe Mr. Stopford Brooke it is due to the poet's having understood the one temptation and having failed to understand the others, it is the difference in effect consequent on a clear and on vague conceptions. But it is dangerous for a critic thus to dogmatise of Milton. And does not experience show that it is as easy for an author to enlarge on error as on fact, to spin a misconception as to expand a truth? Milton knew his art and its requirements, and the disproportion is undoubtedly deliberate. What then are the probable reasons?

In the first place as an epic is essentially not a re-

cord of events but the embodiment of an idea, so similarly its story is not a chronicle accurate in detail but a plot artistically constructed. Of this plot or story the first condition is *unity*. Unity is indeed the fundamental law of all artful composition ; of sentence and chapter, of lyric, of drama, of romance. But to make the poem a record of three separate temptations, without unity of idea and without subordination in treatment or arrangement, would be effectually to destroy this unity. The poet, if in fidelity to Scripture he is to introduce the three, must make one predominant and place the others in subsidiary situations or relations.

Why does he select as central and supreme the offer of the kingdoms and possessions of the world ? For various reasons. In it alone is Christ tempted as a man ; the others are appeals to superhuman power. In it alone therefore is Christ our representative, combating the evil which conquers us. So also it is in it that the poet finds his antithesis to the tempting of Eve with the loss of Paradise. Finally, as conceived by Milton, this temptation embraces all temptations. Whatever human feelings can be appealed to—of need, of pleasure, or of pride ; whatever offers, whether of splendour or of power, may be made at the beginning or in the progress of his career ; all hopes, desires or dreams are included in " all the kingdoms of the world and all their glory." By sustaining this temptation then in all its forms Christ's victory is won.

The second requirement of the story is what is called *completeness* or integrity. The subject introduced must be gradually expanded and developed until a culmina-

ting point is reached; after which it contracts and converges towards the close. As put by Aristotle there is a beginning, a middle and an end. Milton has adapted the three temptations to these three parts. The first is placed at the beginning, in the preliminary survey when Satan on his voyage of discovery first encounters Jesus. The tempter puts it forward not so much with the hope of immediate victory as with a view to testing or measuring the foe he is preparing to assail. It is therefore inserted incidentally and in subservience to other purposes of the poet. The third temptation—the event of the third day—comes after all Satan's devices are said to be spent, and gives occasion to a striking dramatic *denouement* or close. It serves not only as an artistic conclusion, but as an interpretation of the entire struggle and a crowning exhibition of victory and glory. The second forms the middle of the work and may be called the main action. It extends from II. 298 to IV. 396, embracing nearly half the poem, and occupies an entire day. It is in seven successive portions, forming two literary climaxes, in the desert and on the mount respectively.

One other point. A great epic allows digression, incident, episode, to vary detail and heighten interest. Here there is room for none such, though a kindred effect may be produced by particular descriptions, as of the storm and the banquet, the Parthian army, the Roman magnificence and the Greek philosophy. But subordinate to the main theme there seems to us to be an allied question—the proving of Christ's divinity. When the subject is lacking in variety a second story if strictly subordinated may be legitimately introduced. This is frequent in the drama, and in Paradise

Regained the epic approximates to the dramatic form. Here, however, inasmuch as sentiment, dialogue, truth and moral power rather than heroic deeds prevail, and as no new characters can be introduced, there cannot be two threads of story; yet particular parts of the action may be made to minister to a second subject of thought or of reflection. It seems to us that the first and third temptations are partially at least directed to what is not the main theme. This additional question arises naturally from the subject. For while the Baptist proclaims the Kingdom of God and points to its Founder (this being the starting point of the poem) the heavenly voice pronounces him "My Beloved Son." Satan's interests are suddenly roused for the defence of the empire on earth which he is in danger of losing; but next to that, he is moved by jealousy and envy of this lofty title. As the poem opens we see in the discourse in Heaven, following Satan's address to his followers, that the Divine Sonship is proclaimed in connection with the ultimate design of driving Satan and his forces back to Hell. So in the soliloquy of Jesus the supernatural birth is recalled. And in the final angelic song the victor is celebrated as having now on earth, as formerly in Heaven, shown himself to be the Son of God. What we specially note is that while all through the second day Christ is tempted as man and thereafter pronounced by Satan (as by many ambitious spirits since) to be a perfect man but (so far as has been shown) nothing more than man, the first and third temptations turn on the question "if thou be the Son of God." Thus they do not seem to belong to the main subject of ordinary moral trial, but rather of filial faith, though the event at the close exhibiting alike the firmness of Jesus and the fall of

Satan is made to prove both the divinity of the Saviour and the regaining of Paradise. Together at last are manifested the dignity of the Hero and his triumph. And the Victor of Paradise Regained is crowned with the diadem of the Son of God.

III.

We pass to a very brief consecutive exposition of the thought and action of the poem. It divides itself into three parts ; the first extending to II. 297 ; the second recording the events of the second day ; and the third extending from IV. 397 to the end. The first division of eight hundred verses contains little of the action proper, being largely occupied with the presentation of the subject, situation and circumstances, and the delineation of the two persons or characters.

Verses 1-182 constitute the Introduction. This is in three parts. Verses 1-32 record the theme, the Invocation of the Spirit and the Baptism which is the inauguration of Christ's public life. Then comes (vv. 33-125) the activity of Satan who in alarm and in envy flies to his compeers, lays before them their peril, recalls the prophecy of the bruising of his head, describes Jesus as possessing in his lineaments glimpses of the glory, and in fine gets himself appointed Commissioner to ascertain who this new man is and whether he too, as the first man was, may be ensnared and ruined. Next is a scene in Heaven (vv. 128-182) when the Most High addressing Gabriel informs the angelic hosts of the coming struggle, and tells how the Son now in Manhood is to be exposed to every trial, that by discipline he may be fitted to overthrow the powers of evil and, conquering death, to win salvation for men. Whereupon the Angels burst into a song of prayer and expectant triumph. This introduction thus takes us from the bright morning by the Jordan

on through hellish machinations to the authentic announcement of the coming combat and the certain complete victory of this consummate Hero. It shows us that not only earth but Heaven and Hell are spectators and sharers in the struggle.

"The next three hundred verses (183-482) introduce to us by description or self-delineation the characters of the combatants in this great duel." First appears Jesus unconsciously guided into the lonely desert—"thought following thought and step by step led on" —led by his thoughts but also by that Spirit under whose guidance all is permitted and performed. How to delineate Jesus is the poet's first difficult and delicate task. Shall he begin with description, soliloquy or dialogue? Soliloquy; for no other being is present, and lengthened description or analysis is not suited to a poem of action. Thus the poet (ever faithful to Scripture) introduces memories of the aspirations of a singular boyhood, truths told to the Youth by his Mother regarding his origin and childhood and destiny, the Messiahship and its conditions and duties as learned from the prophets, and now the fulness of the times manifestly arrived. This picture, though the materials are drawn from holy writ, is undoubtedly touched by a master-hand. Every part throws light on the central character and the work before him. Jesus bows to the will that confines him in the desert while swarm within him multitudes of thoughts that prompt to high endeavour. He tells of the desires of his opening manhood

> To rescue Israel from the Roman yoke,
> Then to subdue and quell o'er all the earth
> Brute violence and proud tyrannic power
> Till truth were freed and equity restored.

And then of the maturer judgment that seeks such ends by persuasion and by conquest of the mind. Thus in thoughts sublime and precious he spends successive days while the beasts of prey around him are in his presence awed to mildness. Yet in the opinion of Mr. S. Brooke this speech strikes a false note and is doubly wrong in being retrospective and introspective. The critic thinks that all utterances should point to the coming struggle, completely ignoring the poet's necessity of presenting to us with distinctness and fulness that human character in whose trial our interests are to be so intensely aroused.

Next, towards the close of the forty days, and when Jesus begins to be weakened with hunger, comes, in the guise of an old man, the Devil. He pretends to recognise Jesus as the One he saw baptised and honoured, and he introduces the first Temptation (to turn stones into bread) tentatively and in three aspects. Jesus (he implies) may at once furnish proof of divinity, satisfy personal hunger, and make philanthropic provision for the ill-fed tribes of the jungle. These are subtle suggestions (partly perhaps due to the miracle of feeding the five thousand) which he will afterwards reinforce. Meanwhile Jesus promptly repudiates the proposal and with preternatural knowledge unveils the Tempter. Then follow two speeches in which the character of Satan is presented, first from his own point of view and then as seen by the eyes of truth. The former, beginning with the words " 'Tis true I am that spirit unfortunate " which De Quincey thought equal to anything in Milton, but which to Mr. Brooke is dull and meaningless, is the key to Satan's part in the subsequent action. He tells of the

powers or liberties allowed him in earth and air, of his fulfilling in history God's purposes, and of his ability, though he has lost much lustre and the love of God, to love or admire the good and beautiful; and he pretends to regret that for him there is no restoration. Jesus in reply describes Satan as essentially false (as indeed all his offers will be specious but unreal); fulfilling, it may be, part of God's providential purpose, but from malice, not obedience; in respect of oracles ambiguous, deluding, not instructing, and knowing nothing save what God's messengers may deign to tell. In conclusion Jesus tells him that henceforth the oracles will be dumb and that God's will is to be known only through the Word and Spirit of truth. To this reproof Satan bows—with all his resources he remains a coward—and dissembling anger, simply begs permission to come again that he may hear, if not learn, wisdom. This permission being neither given nor withheld, being left to God the Sovereign Disposer (who for His own ends ordains the trial), Satan vanishes into air, to return with all his force in the morning.

Before we pass from this First Book something more may be added regarding these two characters. To the former *i.e.*, the portrayal of the Anointed, it may be objected that Milton has not delineated for us varied and perfect loveliness. Jesus is shown resisting evil rather than realising good. And in the subsequent dialogues there is more of interest and charm in the speeches of the Tempter than in the replies of Christ. For this various reasons may be assigned. In the lonely desert there was little opportunity of exhibiting a manifold moral beauty. Something is due to Milton's

time. It was not customary then as now to trace in Christ's life a perfect example and an ideal humanity. The Puritan mind was dominated by the virtue of obedience or submission to the Divine will. Moreover, what the subject of the poem required was simply the defeat of Satan, or in other words the steadfastness and unwavering loyalty of Christ to God. Yet faultless as the poem may be, it might have pleased us more had it traced with equal power the positive excellence and many-coloured beauty of him who was full of grace and truth. It might have pleased us to see him instructing his disciples, or moving amongst loving friends; healing the sick and calming the demoniac; restoring the sense of personal worth in the outcast and the guilty; instituting schemes of far-reaching philanthropy; and beautifying a life of perfect integrity with the new spirit of heavenly love. But the design of the poem was necessarily limited. As to Satan, it is universally assumed that here we have a person much inferior to the great creation of *Paradise Lost*. In appearance the difference is great: but this is as the subject requires. In the former poem the archangel has to make his way from the depths of hell through Chaos and Night and infinite spaces over infinite obstacles to this universe and our earth. Accordingly he is of vast extent and power, visible in the distance as a fleet, mounting as a pyramid of fire. Yet even then, to suit the occasion, he can appear as a cormorant or as a toad. In *Paradise Regained* there are no journeyings out of earth, there is found to be no possibility of beguiling by shape; the weapons are of the mind—kingly offers, persuasive rhetoric, plausible proposals—and in consequence Satan never appears above or below the form of humanity. One thing is

admitted, the original angelic lustre is lost. Yet in power, in resource, in pertinacity, in subtlety, in eloquence, in intellectual perception of what is right and noble and beautiful, whether in action or in art or in thought, in every form of mental versatility and energy and inventiveness, there seems to us to be no inferiority. And the fundamental characteristic of ambitious pride formerly depicted may be regarded as here assumed. Satan is the evil in man personified and luminous with genius. What makes him despicable is his restless determination to spread ruin where he sees aught good and fair. Sympathy with Milton's Satan is the affectation of the jibing scoffer.

There remain three hundred verses—the first half of the second book—before Satan arrives to renew his attack. Of these over one hundred describe the council of devils in mid-air which their leader hastens to convene and to conduct when he goes to choose a band of kindred followers for the execution of his schemes. But before we come to this the situation is enlarged by two pictures of the friends of Jesus whom for a time he has mysteriously left. The meeting of the first disciples enables the poet to interweave the Messianic hope, and to indicate both the oppression of the time and the eager expectation of deliverance now aroused in the minds of choice spirits. In contrast with their wondering confidence is the resigned care of Mary (vv. 60-108), who patiently endures such foretastes of her "exaltation to afflictions high." By these two pictures our thoughts are directed to Jesus in the desert and to various aspects of his destined work and suffering; while in contrast with them (as they are contrasts to each other) Jesus in perfect calm

and in holiest meditation is setting before his mind the work and method of his high mission.

In the Council (vv. 115-235) Satan is even more supreme than he was in Pandemonium. Belial alone ventures on independent advice. Milton probably felt that it would be incongruous as well as painful to present a purely sensual temptation Accordingly, by the device of Satan's answering his peer, this aspect of evil is unfolded without loss of dignity to the poem. We are assured of the scorn with which Jesus would regard the charm and lure of beauty and are told to wait for the trial of his constancy by manlier and worthier objects. These speeches are in Milton's most masterly style, full of ease and subtlety, of historic reference and mythical allusion. We see Satan bracing his energies for his greatest effort and we follow him as he hies with his legions back to the wilderness of Judæa. There Jesus is spending the night in silent thought, or in sleep and dreams, fed by the story of Israel and the experiences of prophets. And now in the bright morning musical with songs of sky and grove he rises lightly, cheerfully, and betakes himself to a woodland scene where he may rest in quiet and cool shade, when suddenly before him stands, in urbane guise and with courtier's lips, the Spirit come to tempt.

IV.

We now proceed to the successive portions of the great train of temptation, the ascending series of dazzling offers by which the fiend endeavoured to divert the Saviour of men. It is a gallery of allurement within which lies evil in its triple character, "Satanic strength and all the world and mass of sinful flesh." Yet this evil is not open, evident and gross, but veiled, disguised and seeming good. Two summaries are put into the mouth of Satan. When his plans are newly formed, he specifies to his councillors objects that have *show*

> Of worth, of honour, glory and popular praise,
> Rocks whereon greatest men have oftest wrecked;
> Or that which only seems to satisfy
> Lawful desires of nature, not beyond.

This sentence shows that what we are to have is mainly the picture of a civic life, or of a life inspired by noble aims, exposed to all the temptations that may beset a public man; and that Satan hopes to accomplish his end by plausible offers of delusive unreality. At the end, when his methods have been tried, and his offers, one by one, have been rejected, addressing Jesus he again recounts how

> Neither wealth nor honour, arms nor arts,
> Kingdom nor empire pleases thee, nor aught
> By me proposed in life contemplative
> Or active, tended on by glory or fame.

Following the text we find that these elements are

arranged in four separate spheres of temptation; regarding, respectively, food, wealth, fame, and sovereignty: and again that sovereignty, the last but the leading one, is presented in four sections of ever-widening compass and importance. First and fundamental is the kingdom of David, the throne of Jerusalem; secondly, this kingdom associated with military power and the reunion of the tribes that are dispersed abroad; thirdly, in alliance with the Roman Empire and all mundane pomp and possession; finally, as embracing along with these, art, knowledge, and culture, the empire of intellect and mind and soul.

The lowest is first; necessarily, both from the literary law of climax and because no offer need be made less than what has been already rejected. The first is so much lower that in his recapitulation Satan leaves it out of sight. It is it that "seems to satisfy lawful desires of nature." Jesus is hungry and the Tempter cannot forego the hope that this condition can be turned to profit. Reminding Jesus of the heavenly manna and of the angel help that others in their solitude had found, he first seeks to suggest distrust of God or the fear of being forsaken in the desert. Whereupon he asks whether Jesus would not partake of food if it were provided. To which answer is made—"as I like the giver." This is not encouraging, yet Satan, subtle and resourceful, proceeds to argue of Christ's unlimited right and of the frequent supersession of legal or personal scruples by hunger's necessity. Then pretending that Nature, ashamed of the want her Lord is suffering, has herself purveyed an ample feast, he bids Jesus behold the regal Banquet now outspread. This acute conversation is followed in

the picture of this banquet by one of Milton's very finest pieces of description and word-music. Yet here more than anywhere we are put on the defensive. Mr. S. Brooke regards the scene as vulgar, lowering the image of Christ. To Charles Lamb—that English oracle of a past age—it was profanatory. Mr. Jerram (English Classics Editor) finds it incongruous and stupid, though meant to be even a climax. And with such judgments agree the verdicts of nearly the whole bench of critics. In exposition, let it first of all be noted that the view (stated even by Masson) that this is a duplicate of the temptation of the previous evening is utterly incorrect. On that occasion there was no offer at all—all offers are deliberately put into this second day. And here there is no questioning of Divinity, no appealing to philanthropy, no feature whatsoever of the former scene. This is the temptation—and the only temptation—founded on physical conditions. Secondly it is contended that in the case of a "Galilean peasant" an offer of plain fare would have been more appropriate than this sumptuous and splendid feast. But Jesus is not a "simple Galilean peasant." The subject of the poem is the temptation of the Divine-human Son of God. Into any high poem Milton held that nothing "trivial" or "vulgar" should enter. The dignity of an epic requires art, grandeur, magnificence. Here the scene is a central fact of history and the characters are the greatest in the universe. Therefore not above but below what is required will the highest efforts of imagination fall. But, thirdly, there is here much more than the gratifying of hunger. There is an attempt to overpower the mind of Jesus by a simultaneous appeal to all the faculties of sense. In taste and

odour exquisitely delicate, in the varied brilliancy of more than regal sumptuosity, in the attendant youths of finer form than the achievements of sculptured art, in the vision as they trip round the trees of nymphs and goddesses of perfect shape and beauty, we see the utmost endeavour of infinite ingenuity, while pervading the whole scene are the softening charms of fragrant air and of every variety of melodious music. The scene is suggestive of the sensuous and stately luxury which has so often proved fatal to the power and usefulness of princes. What then the Tempter has done has been to rear on the basis of hunger—what he would not venture to do directly—a strong and subtle sense-temptation. Not directly, since all offers must seem sincere and good—but in such sublimated form as may seem in keeping with the character of the Person or the possibility of success and yet be true to the saying "in all points tempted like as we are."

In defence of this scene much more has to be said. First as to poetic art. De Quincey traced it to the feeling of contrast. The poem abounds in subtle contrasts. Here in the bleak pathless desert where all is barrenness and rudeness, Milton, guided by poetic instinct, paints for us a picture belonging to civil and courtly life, a scene of civilisation and elaborated art. By mysterious laws the eye seeks relief, the mind finds delight, in sudden and startling opposites. A second artistic reason is in the scarcity belonging to the subject of elements of action. To counteract the disproportion of dialogue and sentiment over deed and incident, to make the story as prolonged and varied and interesting as possible, the poet has to give all

legitimate scope to his inventive imagination. Nor did Milton neglect opportunities of description, allusion, and the varied charm of style. There is still another reason which we take to be the true motive of the scene. Satan wishes to dazzle Jesus by an exhibition of his power. In preparing to offer wealth, fame, power, glory, he must first give proof of his ability to fulfil all promises. Unseen legions are at his back. This is their chief performance. In the wild jungle what feat more effective can be conjectured? As an instance of power this incident is on its own scale the counterpart of the erection of Pandemonium in the first book of *Paradise Lost*. Here, however, the purpose is different. When the immediate object is fulfilled and the offer is definitely rejected, the table vanishes and Satan does not again recur to any suggestions but the highest.

The Second Temptation (II. 405-486) is the offer of wealth. Milton, who has once for all sketched the character of Mammon, does not make the Tempter dwell on the attractions of worldliness. This also is too coarse to influence the mind of Jesus. But as a means to an end—a means apparently requisite when one of humble birth aspires to high sovereignty—it may be hazarded. Money, then, says the fiend in exultant cynicism, "brings honour, friends, conquest, and realms," while "virtue, valour, wisdom, sit in want." The answer of Jesus forms one of the finest speeches in the poem. Its burden is that neither on their own account nor for lofty enterprise are riches necessary. With them luxurious peoples have decayed, without them men have risen to power. They are the toil of fools and the cumbrance of the wise. So far from

prompting to deeds of praise they slacken virtue and abate its edge. But marking the end as well as the means suggested by Satan, Christ does not hesitate even now to conjoin "riches and realms." Not for the toil and care of kingship does he scorn such dignity. Its cares and perils are its glory. But there are higher things. First, self-conquest and self-control. This is more kingly than to rule a city. But the most royal work of all is to rule the spirits of mankind, guiding nations in the way of saving truth to the knowledge and right service of God.

The next Temptation is that of Fame, and with this third allurement the Third Book opens. Satan has prepared himself for a subtler attack. Yet even fame (honour, glory), howsoever desirable, is presented not for its own sake but as an incentive to high endeavour, as a power that rouses to action the finest and most high-souled men, men that despise all pleasures of sense and all treasures of possession. Satan begins with great subtlety. Referring to Jesus' repudiation of wealth the flatterer compliments him on the skill of his answer as showing first a true harmony or correspondence of the three powers of action, speech, and thought or knowledge, and secondly an ideal perfection and harmony of mind—his "heart" containing, in the poet's phraseology, "of good, wise, just, the perfect shape." This prepares for the suggestion that Jesus might, on the public stage, become an infallible counsellor in policy or an invincible genera in war. All nations would admire, and his name would be glorious. Thus by achievements in the arena of life he would not only advance himself but gratify mankind; while success would inspire him to the

fulfilment of ever nobler enterprises. To such sentiments Satan adds historical examples, so as to make the prospect dazzling and to warn against delay. Jesus, in reply, declares that the intelligent of mankind are too few for their praise to constitute glory; while with that lofty disdain which in pre-democratic days was general in literature and in which Milton shows the reverse side of his republicanism, he characterises the multitude as a rabble whose praise is bestowed on things unworthy and whose applause can give no true delight. Genuine glory, pure and true fame, lives not on earth, lies not in rumour, but is found in heaven where innumerable angels recount the praises of the righteous. Further proof of the unreality of earthly glory is afforded by the evil character and cruel deeds of so-called famous men. Jesus will not deny that in glory there may be some appreciation of true merit. But such may be obtained (as is seen in Job or Socrates) without war or statecraft, by works of peace, by temperance, endurance, and wisdom. And indeed, when for military glory real good is wrought, as by Scipio in the deliverance of his country, so fickle are the people that the meed of fame is disallowed.

Satan with growing eagerness ventures a rejoinder in which he urges that glory from all His creatures—men, angels, or devils—is the demand of God, that for glory He created and He governs all things. To which Jesus promptly replies that rightly He seeks glory since He is the Creator of all. Yet the chief end of creation was not to obtain glory but to show forth character and to impart good. The glory He seeks is thanks, clearly due and easily rendered. Between God and man as respects honour no comparison can be

drawn. In man there is no perfect good nor does he possess aught of his own. On the contrary, he is liable to condemnation and the loss of all things. He has no claim, therefore, to glory. But by the grace and bounty of God they that promote His glory will themselves to glory be promoted. Satan who remembers that by the lust of personal glory he himself incurred loss and degradation and ruin is fain to change the theme of argument.

4 (*a*) Accordingly he passes (l. 150) to the main subject of temptation, the offer of kingly dignity and dominion. He does not now appeal to the love of power—a passion lower than the love of fame; but he bases the temptation on three other grounds—destiny, devotion, and duty. Destiny, for to the throne of David the Christ is appointed, ordained, commissioned. Devotion, or zeal for the religion of his country, that he may protect from pagan insult and pollution the Law, the Temple, and the sanctity of worship. Duty, that in the names of patriotism and justice he may cast off a galling yoke and restore his country's liberties. The answer of Jesus is in a new but no less characteristically Miltonic strain. Its note is not repudiation but acquiescence—acquiescence in the purposes and ways and times of God. For everything there is a fit and fixed season. For Jesus personally there may be a period of probation—of working or of wrestling or of waiting—before his entrance on the exercise of regal power. Suffering and obeying must precede heroic action and imperial government. Jesus concludes with a personal thrust. He asks the meaning of Satan's eager desire for a policy which to himself must mean destruction. The reply of the Tempter is

remarkable. Dealing with this thrust he first declares that he desires the worst that may await him, in order that freed from suspense or further fear his mind may be at final rest. But he also professes to hope that one whose features are full of gentleness would, once enthroned, interpose to mitigate the Father's wrath as a summer cloud protects from the scorching sun. Students will remember Mr. S. Brooke's repeated references to this passage as indicating in Satan some trait of tenderness or momentary feeling of remorse and as reminding us of the greater Satan of Paradise Lost. As we read, it indicates no remorse or tenderness, but deep hypocrisy and cunning falsehood—Satan's plea for pretending to desire the active sovereignty of Jesus. Howbeit, we pass on. Satan assuming that it is best both for Jesus himself and for the world that he, the worthiest, should rule now, undertakes to give him, as supplementary to his life of meditation, extensive experience and immediate knowledge of the ways of courts and the affairs of state. Under his guidance Christ will soon be an adept in the arts of kingcraft.

Here then let us review the situation. Since the banquet-scene in the morning there has been, without variation of action or incident, a lengthened dialogue on the three subjects of wealth, fame, and sovereignty. In each case offers and arguments have been reinforced by historical examples of brilliancy and renown. In each case also we note a skilful adaptation to the circumstances of Jesus. While before us are mustered the temptations that overthrow mankind we think only of him in the desert and await the readiness and resolution with which he foils the Tempter. And again

we note that the lower prepares for the higher so as to make us see that kingship involves not only power but possession and grandeur and glory. Sovereignty then is the supreme temptation (as Jesus indeed found both amongst the mountaineers of Galilee and the crowds that greeted his entrance into Jerusalem); and, so far, Satan has presented it as a thing not only desirable but determined, and as required both by religious zeal and patriotic or philanthropic duty. How to make this temptation intense, dazzling, and overpowering is the Devil's problem now. He resolves to appeal not through the force of abstract rhetoric and ancient instances but by concrete presentations of power and splendour.

(*b*) Accordingly the scene is changed. The Archfiend puts forth his powers of flight and Jesus is suddenly transported to the eastern or southern summit of Mount Niphates in Armenia. Here the poet has his opportunities of description. We look down on the vast and varied and populous plain that lies between the arrowy Tigris and the winding Euphrates, outstretching till the rivers meet in their courses to the sea. All lies open to the view, for the supernatural agency that produced the transference can easily extend the power of vision. Satan proceeds to show the greatness and the interest of the regions under review. He marks the boundaries of old Assyria; notes cities of the past or present, Nineveh, Babylon, Persepolis, Hecatompylos, Seleucia, Ctesiphon, and many more; and concentrates attention on the power of Parthia. This kingdom, founded by Arsaces nearly 300 years before, through his defeat of the Seleucidæ of Antioch, had now risen to be the second power

in the world and the rival of Rome. The Parthians were brave and skilful in war. Accordingly here is the occasion for picturing barbaric war's magnificence. Suddenly a Parthian army on the march to tame the wild hordes of Central Asia presents itself. The host is innumerable, drawn from all corners of the Continent, from the Caucasus and the Persian Gulf and that domain of Gondophares who (as we are now told) ruled in Candahar and Cabul. The huge army is seen in all variety of military form and movement. With mailed cavalry and cuirassiers the field is "gleaming brown." And from "endorsed" elephants to loaded waggons there is every accompaniment of extensive war. The description ends with the fine allusion to the Romance-famed expedition of Agrican against Albracca. (iii. 251-344).

Here then is the first reinforcement of the monarchy temptation. Satan with inflated pride resumes his cunning speech. His affected object is to secure Christ's safety and success. Palestine is a little country lying between the vast dominions of Rome and Parthia. This the fiend remarks by way of warning, somewhat as a recent Viceroy regaled the Ameer of Afghanistan. How easily may a small kingdom be crushed in the collision of the great powers on either side! As for Jesus he will have difficulty first in winning the throne of David, and thereafter in defending it from encroachment or attack. Hence Satan's suggestion—an alliance with either of the two great powers. Reasons are now given for the choice of Parthia. It is nearer, it is readier to annoy, and there is a subtler reason. Jesus will thus be able to restore the children of the Ten Tribes dispersed and still down-

trodden in regions within the bounds of Parthia. Satan can accomplish this alliance by treaty or by conquest, and it will bring to Jesus possession of the prophesied kingdom, security on the throne, and the reunion, as in the days of David, of the peoples and tribes of Israel. The reply of Jesus pours contempt alike on the fragile armament and cumbersome luggage of war and on the Machiavellian maxims of cunning policy. In the due time, without such aids, he will fulfil his purposes. As for Satan's zeal it has hitherto been shown in hostility to Israel. As for the Ten Tribes they were rightly punished for apostasy and sin. If now freed, they would return unreformed to dishonour their God by the worship of idols. Yet in virtue of the ancient covenant and by some great transformation they will in God's time and providence be led back, over the broad Euphrates, to the land and home of their fathers. (iii. 347-440.)

(*c*) Satan is perplexed. In a succession of similes Milton describes him as baffled yet still aggressive, urged also by spite, persistent therefore in attack, yet ever ineffective, unsuccessful. Can he make an offer grander than the reunion of the sons of Jacob, the restitution of the throne of David? Yes, he will propose the empire of the world. Accordingly he takes Jesus to the west side of the mountain and by his mysterious skill shows him in the far distance, Rome the great metropolis of the nations. Milton describes the plain of Italy (including Etruria, Latium, and Campania) bounded by the long range of the Apennines, which sheltered it from the cold north, and by the *Mare Inferum*, into which across the middle flowed the Tiber on whose banks rose the imperial city. To

Rome on its seven hills, with its mansions and monuments, its gardens and groves, its edifices of art and of utility, the gaze of Jesus is directed. Satan points to the Capitol with its impregnable citadel, to the Palace with its lofty towers and far-shining battlements, and not only to imposing architecture but to interior art,—carved workmanship in every variety of substance and of style. Then at the gates are seen emblems of world-wide dominion; ministers of State in their authority and pomp, armies in their discipline and power, pro-consuls departing to govern distant provinces, ambassadors arriving from all quarters of the earth to acknowledge the supremacy of Rome. "We almost behold," says Mr. Brooke, "Rome restored and the conflux at her gates, nay all the world gathered round her. In a long succession of verses, name after name of peoples, seas and isles strike upon our ear until in the magic mirror of the poet we see all nations near and far bringing their homage and their wealth along the Roman roads to the centre of the world." To this picture is added reference to the city's high civilisation, ample resources and long renown. And now Satan triumphantly declares that Christ has seen "all the kingdoms of the world and all their glory." Two reasons are given why Jesus should take possession of Rome; one personal—the feeble and contemptible character of the Emperor, which affords both opportunity and justification; the other, the oppression of a brave people under a yoke from which he is able to deliver them. And moreover this imperial possession will render the Davidic kingdom stable and secure. (iv. 44-108.)

Jesus in reply stamps Roman magnificence as luxury and characterises the congratulatory addresses of am-

bassadors as flatteries hollow, false and barbarous. The monster Emperor he will leave to his tormentor, conscience. His task is to expel not rulers that are corrupt but the Devil who corrupts them. As to the servitude of the people, this is due to inner degradation. Formerly they combined temperance of life with brilliant success in conquest. Now they are degenerate; having become, successively, enamoured of triumphs, cruel from familiarity with blood, luxurious, avaricious, effeminate. Consequently their government of distant provinces is now rapacious and oppressive, while the citizens are unworthy and incapable of freedom. But though Jesus thus refuses this vast empire he announces that his kingdom will yet be established to overshadow all the earth and to endure for ever. (iv. 110-153.)

We now approach the climax of the poem. Satan, foiled in his vast proposal and his affected virtue, becomes desperate, and in his despair presumptuously insolent. Regarding Jesus as one of the fastidious and fault-finding, he will teach him the high value of the offer he has made. The world given to him he will give not absolutely but as to a dependent. And in acknowledgment of suzerainty he now requires Jesus to fall down and worship him. This he says is the easy but indispensable condition of empire. Jesus answers in holy indignation. He quotes the first commandment of the Law and styles Satan accursed. The kingdoms which Satan claims were not given but usurped and for a time permitted, even as this temptation is permitted, but will be rued. Finally he commands the fiend now unmasked—"Get thee behind me, Satan."

This we call the climax and turning point of the poem. Behind all individual temptations lay the intention to demand this worship. The submission of Jesus to Satan the world-power, or to the spirit which has animated so many founders of dynasties or conquerors of nations, is the informing idea and the real significance of this central chain of temptations. But not till "all the kingdoms of the world" were shown could it be directly introduced. Mr. Brooke thinks that it was in the anger of failure that Satan threw down the mask, and that this vital proposal comes in only incidentally. Not incidentally at all; but at the proper time, and when, if ever, Satan must manifest the true nature of his proposal. He did indeed in reserving the condition to the end cherish the vain hope of deceitfully impressing the mind of Jesus. Now when it has to be introduced (as in obedience to Scripture and to give completeness or reality to the temptations it has to be), Satan skilfully endeavours thereby to enhance the value of his offers and the greatness of the offerer. Not in anger but in mad presumption does he exhibit the proffered gift as one which, great as it is, he is great enough to hand over to a vice-regal recipient and worshipper. It is then as the Prince of this world, the trusted of God and the sole disposer of the objects of desire, that in the last resort he has hoped to beguile the Saviour into his service. By me (he seems to say), by me alone, through God's determination, can the Christ create a kingdom or fulfil his lofty ends. It is the highest reach of blasphemous rebellion.

(*d*) The climax has been reached and the proposal repelled with scorn, but the poet must not allow an abrupt and inartistic conclusion. A third vision,

therefore, accompanied by the same high level of thought, must be placed before us. Is this possible? As regards force of temptation, perhaps not; but in sentiment and poetic interest the last dialogue on the specular mount surpasses the other two. Observing that Jesus is fitted for contemplation rather than for action, Satan would direct his thoughts to an empire of mind. Intellectual supremacy and sway is equally famous and more enduring; and, to correct the errors of the Gentiles, mastery is required of the literature and philosophy of Greece. Accordingly our vision is directed to Athens, the eye or mind of that classic land, and to its associations sacred to the Muse. There may be seen in its olive groves the Academy of Plato, and near the bank of the whispering Ilissus the Lyceum of Aristotle, and within the walls the painted porch of Zeno. Therein Jesus may study for delight and for instruction poetry, oratory, wisdom. The subjects are arranged in a climax. First the lyrics of Sappho and Alcæus and of Pindar; then, the fount of inspiration of these, the divine Iliad of Homer; thirdly, the Tragedians, lofty, grave, instructive, sententious, delightful, skilled in high actions and high passions; next and more directly bearing on government, the orators, statesmen of irresistible eloquence and power, whose voices "wielded at will" the men of Athens and thundered to the thrones of hostile lands; lastly, sage philosophy whose varied streams are traced to the one fountain in the mind of Socrates, that singular thinker under whose lowly roof the heaven-descended goddess deigned to enter. (iv. 212-284.)

Jesus in reply has to justify his indifference to the literature of Greece. He refers first to the teaching

of the schools, next to the pleasure of poetry, and lastly to the statesmanship of the orators. As to teaching, he lays down the fundamental ground that one who has immediate access to the fountain of light needs no human help. Then he sketches the imperfections of six eminent schools or teachers. Socrates emphasized his ignorance. Plato confused fact and fiction. The Pyrrhonists doubted even the evidence of sense. Aristotelians found felicity in virtue, only when with it were united wealth and long life. Epicureanism needs no refutation. The Stoics mistake for virtue a mental pride which is often blasphemous. All alike are ignorant of the origin and nature of sin and of man's dependence for the power of goodness on divine grace. Their theories of Fate and Chance are dishonouring to God; their wisdom is semblance, not reality. Further, he adds that the reading of books is unprofitable to one who does not bring to the task a mind equal or superior to the author's, while he who already possesses such a mind needs no author's aid. Concerning delight, Jesus as the incarnation of moral purity and true religion condemns the licentiousness that characterises the hymnology and lyric verse of Greece, and gives the palm of preference both as regards matter and music to the psalms and songs of Zion. Similarly he deems the divinely instructed prophets to be better teachers of the principles of government and national well-being than all the orators of the world. From them and from the Law of Moses may best be learned the true art of king-craft. (iv. 285-364.)

In exhibition of the excellence of this concluding dialogue a volume might be written. Every phrase,

nearly every word, is notable. Specially felicitous are the descriptions of Athens, its situation and surroundings, of Homer and Socrates, of the tragedians and the orators. Admirable too is the arrangement; differing according to purpose in the two speeches, but in both naturally rising to the idea and character of kingship. In this connection note that the division of the schools is skilfully reserved for the reply, lest their number and diversity should burden and weaken the attractive summary of Satan. Yet nothing in our higher literature has been more universally censured than this last speech put into the mouth of Jesus. The idea prevails that here Milton speaks as a Puritan; and it is supposed, vaguely and vainly enough, that the author of *Paradise Regained* is a different man from the author of the *Areopagitica*. Some have misconceived the method of Milton, imagining his two characters to be impersonations of Falsehood and Truth; whereas the effort of Satan is to represent truth (or aspects of truth) in dazzling or deceptive colours, while the answer of Jesus is not contrary, but complementary and in some points corrective. The Tempter gives us light without shadow, splendour without stain; Jesus beholds reality. The same method has been employed all through the argument and the Satanic picture of the glory of Athens is no less true to fact than the same artist's image of Rome. The special offence of Milton is that in two respects he has preferred Hebrew to Greek literature and that he has depreciated Greek philosophy. As to the comparison in respect of lyric poetry it may be enough to say that in the article *Poetry* in the *Encyclopædia Britannica*, by one of the ablest of living critics (Mr. Watts-Dunton) Hebrew lyrics

are said to be so much superior to those of any other people that they form a class by themselves. To deny that the prophets are truer teachers than the demagogues of Athens is something more than to deny their inspiration. With regard to the philosophic sects what Milton makes Jesus say is in sadness, not in scorn. That these moralists failed to present the truest types and to inculcate the noblest life is surely witnessed by their writings, by the moral tone of that first century and by the triumph, as soon as reformation was sought, of the new principles of Christianity. And in respect of religious thought we may challenge our Hellenists to show what permanent truths we owe to any or all of these conflicting schools. Great as was their skill in logic, in rhetoric or in speculation, they were not led thereby either to scientific results or to the knowledge and service of God. The antagonism to the Puritan poet, however, dies hard. Few indeed venture now to attack the "faith and morals" that Wordsworth sang. But a new charge is this of intolerance; and representatives of that Oxford which in its real intolerance burned the poet's pleas for tolerance and freedom, now rise and in the name of tolerance rebuke the intolerance of the Apostle of European liberty. So be it for a time. Our literature resounds with pagan names, but no great poet will again arise versed as Milton was in the spirit of Greek literature and the forms of Greek art. Through him millions will yet learn something of the severity and beauty of the ancient Muse. Nor is it the least of Milton's praises that he combined with the knowledge of beauty the love of truth, that he refused to see in sophistry the lineaments of wisdom, and that he disdained the culture that allied itself with vice.

So from this eulogist of the classic Muse we learn that books are not salvation, and that for the seduction of the most gifted men, one of the subtlest, one of the strongest, one of the surest temptations may come through the channels of philosophy and song.

VI.

We have seen the trial of Character, as silver is tried, sevenfold. The concluding part of the poem, where the temptation is religious rather than moral, seems to us the trial of Faith. It is in two parts. In both the end is sought not by allurements but by troubles. The first is the temptation of terror, invented to intensify suspenseful interest in the closing action. Notice the successive stages of this devilish device. First, before leaving the mountain, Satan by his science of astrology professes to know and to warn Jesus that a life of suffering—of hatred, insult, and violence—is before him, and that the Kingdom to be given him is unreal and worthless. Hence he will repent rejection of these offers. Then by a rough airy passage he is hurried back to the desert. Thereafter, acting in another of his spheres, Satan disturbs the repose of Jesus by harassing and hideous dreams. Next he raises a terrific storm. Thunder roars, lightning flashes, rain rushes in torrents, winds and hurricanes blow, and trees of the forest crash and fall near where the Saviour rests. Worse than the war of elements come through the trees the yells and furious menaces of the horrid hosts of hell. This is Satan's endeavour to unnerve Jesus or to weaken his trust in God. Yet he remains in the midst of it all patient, unshaken, unappalled, "in calm and sinless peace." Then follows morning, a lovely morning, when the cunning Tempter would appear as friend or flatterer and far-seeing counsellor. He proceeds to point out that the storm (though he had no part in it) *must*

have been directed against Jesus and is an ill omen of the future, a sign that he should have submitted to the past proposals. Jesus in a stern reply scorns terror and portent and shows his full knowledge of Satan's purposes. (iv. 365-498.)

The Tempter now prepares for his final effort. A question still in his mind is the meaning of the title, Son of God. Is Jesus more than man? More than angel? This he would fain deny and he now challenges Jesus to prove it. The situation is brought about by another striking movement, a second aerial voyage, this time towards Jerusalem; and the placing of Jesus on the perilous top of the Temple. There he is asked either to stand in manifestation of supernatural skill, or, leaping and alighting in safety, to show that it is of him that the Divine protecting care was prophesied. Either act will prove a supernatural character. This is called the Temptation of Pride, or, in Professor Masson's words, the appeal to vanity. The sufficiency of such a description may, however, be doubted. To leap down would indeed be an act of presumption allied to pride, an exercise of trust for no high end, and in obedience to the invitation of the Evil One, a yielding therefore to the Tempter. To stand relying on magic skill might equally exhibit an erring pride. But to stand calmly and firmly in a position of peril for which he is not responsible, by reliance on the strength of Heaven, is the trial and triumph of faith. The design of Satan in this, as in the preceding scene, seems to us to be not again to appeal to any passion of vain-glory but by danger to awaken distrust in God and cause dependence upon him. To this end threatening horror is succeeded by alarming

peril. It is the religious faith and filial trust of Jesus that are on trial and by his calm and quiet endurance are sustained. Thus on the human side it seems to us the temptation of Faith, while in another aspect it is the proving and certifying of Godhead.

But however we construe the temptation, the incident has a special propriety and significance as containing the denouement or conclusion of the poem. Strange that the critics miss its meaning. Jesus stands, and his standing is both evidence of Divinity and symbol of Victory. Satan baffled, astonished, perplexed, falls, and his fall is the image of defeat. He is not only baffled but beaten. His upper empire is undone. He falls from the aerial throne where, as Prince of the power of the air, he has been hitherto secure; falls and retreats even from the earth where also for ages he has exercised dominion; falls to his true habitation, the abyss of hell, there to hold with his followers what festival he may. On the other hand, not only does Jesus stand, but angels *do* come and bear him off in safety wafting him to a pleasant valley where his every want is supplied, and singing songs of triumph in honour of this second victory over the rebel fiend, and the restoration it has wrought of fallen man and of the bliss he had forfeited. While they thus invite Jesus to begin his great redemptive work, he in silent humility returns to Mary's home in Nazareth. All this is poetic symbolism, rich in meaning and beauty.

VII.

On the poem as a whole our remarks will be brief. It is an epic of the minor type, both by the narrowness of the action and the fewness of the characters. It is so by the poet's deliberate choice. Yet the elements of action—including the Spirit's prompting to the desert and the taming of the beasts of prey, the flights of Satan to his peers and their council in mid-air, the devils' banquet and the angels' feast, the voyage to the mountain-top with the visions of earth's glory, the midnight storm with the presence of the demons, the position on the pinnacle of the Temple with the fall of Satan and the supernatural deliverance of the Victor—are not few, while speeches and sentiments cover a wide and varied range of thought. Fundamental to the poem is the conception of God which Milton shared with the religious teachers of his time, which regarded not love but sovereignty as the root idea, and in accordance with which God, for the highest ends, designs alike the suffering of Jesus and the activities of the Devil. In the Saviour we see the elements of victorious manhood: patience, which in older English meant endurance, steadfastness, fidelity; wisdom which could pierce the disguise of sophistry and discern the true and false; temperance to resist the attraction and the charm of pride or power or pomp or pleasure: these resting on a basis of obedience and faith. And with elements of character lessons of providence: trust in God's goodness, resignation to His will, waiting on His time, the discipline of adversity, and the fruits of suffering in strength for

action and in exaltation to high honour. In this poem (and still more in *Samson*) critics have felt an autobiographic touch. It is not merely that Jesus expresses the life-long sentiments of Milton on war and conquest, wealth and luxury, fame and literature, or that the description of the mental qualities of the Saviour (iii. 7-11) accords with the ideal and the endeavour of the poet's life. In the picture of Rome's degeneracy we may mark the times of the Restoration; in the scorn of the people's praise we may read a judgment on the crowds that welcomed Charles; and it is perhaps the poet's own reproach that showed "the lot of him who dares be singularly good." Politics and literature were the spheres of Milton's knowledge, whether of men, of manners, or of tendencies. Apostate statesmen are the types of his most active devils. And from this poem which so largely contemplates suffering and trial, but in which after a day of malignant power and a night of darkness and foul storm comes a fair morning, when the enemy accomplishes his own fall, it is pleasing to be able to infer that the resignation, the silence and the suffering of the faithful were tempered with the confident hope that in England the courtly power was working its own ruin and that in the end the "good old cause" would triumph. *Paradise Regained* is thus the silent defiance of the Malignants and the prophecy of deathless hope. The temptations that in the centre of the poem assail Jesus are the temptations that assail mankind. Luxury and the sensuous life, wealth and the worldly spirit, reputation and the love of fame, power and its attendant pomp—these have been the themes of a million sermons and the ruin of unnumbered lives. Yet Milton's treatment is equally original and compre-

hensive. Here and there we meet a classic reminiscence; but all is conceived with direct reference to Christ; and it is difficult to point to a saying that is hackneyed or an aspect that is overlooked. It is perhaps in the conception and delineation of Satan's activity that Milton is most removed from the thought of to-day. We no longer associate the Spirit of Evil with the world of dreams or with the science of astrology or the storms of nature. His principality in earth or air is to us a figure of speech and the power we assign to him is purely spiritual. Milton lived in the early dawn of modern science, and in his poems are embalmed many lost ideas of the ancient or medieval world. So it is of every great poet and immortal poem; of Dante, of Virgil, or of Homer. But this will not impair the interest of their work so long as the deepest truths of nature and of life find in them fit utterance. And the Satan of Milton lives as the unchanging spirit of evil—as the being or power who has resolutely said "Evil, be thou my good." Carlyle's opinion, recently published, that Milton's Satan was the dark side of the poet's own mind, may well have been suggested by the speeches in the central portion of this poem where we see the fiend in his most attractive form. But surely neither the ambition portrayed in *Paradise Lost*, nor the envy portrayed here, nor the hateful pride, the relentless malice that were never absent was in any measure characteristic of Cromwell's Latin Secretary. The original of Milton's Satan is unrevealed; the resemblance in Napoleon has been often noted; even in our own day there are public men that may claim to have reproduced the most essential features. But in Satan all the possibilities of spiritual darkness are, as it were, incarnated and intensely realised.

Of Milton's Style the greatness is now generally acknowledged and, what is better, is being understood. We will not then stay to show how he has adapted his blank verse to all the various requirements of epic narrative or dialogue. The late Mark Pattison, in his biography of the poet, dwells on the diminution of ornament in *Paradise Regained*, and hesitates whether to refer the fact to a severer taste or to failing power. In our opinion it is not largely due either to the one cause or the other. Here there are no elaborated similes (except at the beginning and end of the fourth book) simply because the poet felt no need of them. For the fiend is now in human shape and speaks with human voice. Nor in keen dialogue is there room for ornament. At no time does Milton abound in figures of similitude. Without these his thoughts "voluntary move harmonious numbers." It is the art, not the number of the similes in *Paradise Lost* that we admire. Here, in such literary devices as climax and contrast and in the development and issue of the plot as well as in intellectual subtlety, wealth of learning and variety of musical effect, we see the poet at his best. It is absurd to talk of failing power. *Paradise Lost* is more magnificent, *Samson* is more intense, but *Paradise Regained* is the most human and companionable of Milton's works. In claiming for it an equal excellence with the larger epic we do not claim an equal greatness. The peculiar quality of Milton is his sublimity. He is always elevated, noble, grand. But only once was his highest flight called forth. Once he

> Rode sublime
> Upon the seraph wings of ecstasy
> The secrets of the abyss to spy;
> He passed the flaming bounds of space and time.

But if the supreme effort of Milton's imaginative genius was to carry us into other worlds, and make us feel the eternal realities of which all earthly things are but as shadows, it is not to be regretted that another poem was added in which the scene is sublunary, in which the battle of human life is the theme, in which a Captain is portrayed for us who foiled every art and onslaught of the Enemy, and whose figure rises before us as the embodiment of wisdom and virtue, at once inspiring us with regard for the stern principles of lofty public duty and assuring us that the life of tried integrity and faithfulness will at last be crowned with imperishable palms of victory and praise.

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Fochrhiw, Board School.
Folkestone, Kent College.
—— Sutherland House.
—— S. Nicholas.
—— Prætoria House.
—— Rockhill House.
Forfar, The Academy.
Formby, Formby & Freshfield High Sch.
—— Girls' College.
Forres, Anderson's Educational Institution.
—— St. John's School.

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Fort Augustus, The Abbey School.
—— Public School.
Fortrose, The Academy.
Fowey, Grammar School.
Framlingham, The College.
Fraserburgh, Public School.
—— The Academy.
—— Central School.
Fremington, Ellerslie Preparatory Sch.
Frome, Girls' High School.
—— Chantry School.
—— Mells Girls' School.
Fulneck, The School.

Gainsborough, Collegiate School.
Gairloch, Achtercairn Public School.
Galashiels, The Academy.
Galway, Grammar School.
—— Model School.
—— St. Joseph Seminary, Nun's Island.
Gateshouse, Fleetside Public School.
Gateshead, High School for Girls.
—— Lady Vernon Boys' School.
—— St. Mary's Church School.
Gateside, Public School.
Geiligaer, Lewis' School.
—— Pontlottyn Boys' School.
Gerrans, The School.
Giggleswick, The School.
Gillingham, Grammar School.
Girvan. Burgh School.
—— Townhead School.
Glasbury-on-Wye, Hampton Grammar School
Glasgow, Kelvinside Academy.
—— The Academy.
—— Hutcheson's Grammar School.
—— Hutcheson's Girls' Grammar School.
—— Collegiate School, Queen's Park.
—— Gibson Street Academy.
—— Kelvin Bridge Academy.
—— Albany Academy.
—— Preparatory College, Buchanan St.
—— Buchanan Street School.
—— Woodside Crescent School.
—— Garnet Hill School.
—— Tolcross School.
—— Whitehill School.
—— East Park Public School.
—— Hillhead Public School.
—— St. Aloysius' College, Garnet Hill.
—— John Street Public School.
—— Kinning Park Public School.
—— Mossend Public School.
—— Possil Park Public School.
—— Queen's Park Public School.
Glasgow, Uddingstone Public School.
—— Lorne Street School.
—— The Hermitage.
—— Rosevale School.
—— Stewartville School.
—— Pailliston Public School.
—— Pollokshields Public School.
—— Albert Road School, Pollokshields.
—— Strathbungo Public School.
—— Fairfield Public School, Govan.
—— Girls' High School.
—— Bishop Street Public School.
Glastonbury, Schola Avalonienses.
Glen Urquhart, Public School.
Gloucester, Crypt Grammar School.
—— King's School.
—— Girls' Endowed School.
Godalming, Charterhouse.
—— Franksome.
Goole, Grammar School.
Gordon, Public School.
Gosforth, The School.
Gosport, Army and Navy College.
—— Collegiate School.
Goudhurst, The College.
Gourock, Central School.
—— Eastern Public School.
Granard, St. Bernard's School
Grange-over-Sands, Abbot Hall Kent's Bank.
Grantham, Hough School.
Grantown-on-Spey, Grammar School.
Gravesend, Milton Mount College.
—— Cumberland House School.
—— Higher Grade School.
—— Girls' High School.
Grays, Palmer's School.
—— Palmer's School for Girls.
Great Crosby, Merchant Taylors' Girls' School.
Great Marlow, Sir W. Borlase's School.
—— Boys' School.
Great Yarmouth, High Class Girls' School.
Greenock, The Academy.
—— Collegiate School.
—— Holmscroft Public School.
—— Glebe Public School.
Grimsby, Clee Grammar School.
—— Corporation Grammar School.
—— Russell House.
Guernsey, Elizabeth College.
—— The Ladies' College.
Guildford, Langholm.
—— Allen House.

Hadleigh, British School.
Haileybury College.
Halifax, Risbworth Grammar School.
—— Crossley Orphan School.
—— New School.
—— Greetland Board School.
—— Booth Town Boys' School.
Hamilton, Beckford Street School.
Hampton, Grammar School.
Hanley, Organized Science School.
Harleston, Redenhall Boys' School.
Harlow, Collegiate School.
Harrogate, St. George's.
—— The College.
—— Pembroke College.
—— Middle-Class School.
—— Bilton Grange School.
—— Higher Grade School.
—— Oatlands.
—— Parkside.
—— Pannal Ash College.
—— Belmont, Victoria Avenue.
—— Ashville College.
—— New College.
—— Waldernbeath.
Harrow, Bowden House School.
Hartlepool, Henry Smith School.
Hastings, Grammar School.
Hatfield Peverel, Mowden Hall School.
Havant, Manor House School.
Haverfordwest, Tasker's High Sch.
Hawkhurst, Tudor Hall School.
Hawick, Teviot Grove Academy.
—— Buccleuch School.
Hawkshead, Grammar School.
Hayward's Heath, Bolney School.
—— Heathmere.
Heckington, National School.
Helensburgh, Hermitage School.
—— Larchfield Academy.
Hemel Hempstead, Heath College.
Henfield, Lucton Sch., Broomfield Villa.
Henley-in-Arden, Arden House Sch.
Henley-on-Thames, Laurel House Sch.
Hereford, Broomy Hill School.
—— Harley House School.
Herne Bay, Kent Coast College.
—— Walden House School, East Cliff.
—— High School for Girls.
—— The College.
Hertford, Grammar School.
—— Bengeo School.
Heversham, The School.
Hexham, Royal Grammar School.
High Wycombe, Bardon House School.
Hitchin, Grammar School.
Hollington, Board School.
Holmfirth, Hinchliffe Mill School
Holmwood, The School.
Holt, Grammar School.
Hopeman, Public School.
Horsham, The School.
—— Modern School for Girls.
Horsmonden, The School.
Houghton-le-Spring, Royal Kepier Grammar School.
Hounslow, Commercial College.
Hoylake, The School.
Huddersfield, Almondbury Grammar School.
Hull, Grammar School.
—— Municipal Technical School.
—— Sir H. Cooper's Science and Art Cls.
—— Hymer's College.
—— Boulevard Higher Grade School.
—— St. Wilfrid's Mixed Sch., Boulevard.
—— Boys' School Fountain Road.,
—— Minerva School, Grey Street.
Hunstanton, Boys' High School.
—— Rhianva College.
Huntingdon, Grammar School.
Huntley, Gordon Schools.
—— Largue Public School.
Hurst, Boys' School.
Hyde, Gee Cross Undenominational Sch.
—— Prospect House School.

Ilford, Cranbrook College.
Ilfracombe, The College.
Ilkley, Grammar School.
—— Oaklands.
—— The College.
Ilminster, Girls' Grammar School.
Invergordon, Public School.
Inverness, Royal Academy.
—— Central School.
—— High School.
Ipswich, Middle School for Boys.
—— Middle School for Girls.
—— High School for Girls.
—— St. Mary's School.
—— Higher Grade School.
Irvine, Royal Academy.
Islay, Newton School.
—— Ardbeg School.
Isle of Man, King William's College.
—— Ramsey Grammar School.
—— Victoria College, Douglas.
—— Grammar School, Douglas.
—— St. Thomas' School, Douglas.
—— Grammar School, Castletown.
Jedburgh, Grammar School.
Jersey, Victoria College.
—— Portland Terrace School.

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Jersey, Walworth House, St. Aubin's.
—— St. James' Collegiate School.
—— High School for Girls.
—— Beaumont House School.
—— Oakwood House School, St. Mary's.
Johnstone, Public School.

Keighley, Wesley Place School.
—— Eastburn School.
Keith, Combined Schools.
—— Public School.
Kelvedon, Inworth Hall School.
Kendal, Grammar School.
—— High School for Girls.
—— Staveley School.
Kenley, The School.
Kettering, Grammar School.
—— South College.
Kibworth, Grammar School.
Kidderminster, Grammar School.
—— Rushmere House School.
—— Girls' High School.
Kilmarnock, The Academy.
Kilsyth, The Academy.
—— Roman Catholic School.
Kincardine-on-Forth, Tullialian and Kincardine Public School.
Kingsbridge, Grammar School.
Kingsland, Lucton School.
King's Lynn, All Saints' School.
Kingston-on-Thames, Elmhurst Sch.
—— Queen Elizabeth's School.
Kingussie, Public School.
Kinver, Grammar School.
Kirkby Lonsdale, Queen Elizabeth's Grammar School.
Kirkby Ravensworth, Grammar Sch.
Kirkcaldy, High School.
—— West School.
—— Southbank.
—— Mallinkrodt.
—— Nairn High School.
Kirkwall, Deerness Public School.
—— Burgh School.
Knaresborough, King James's Grammar School.
Knutsford, Grammar School.

Lambourne, The School.
Lampeter, St. Peter's School.
Lanark, Arnold Academy.
Lancaster, Grammar School.
—— Bentham Grammar School.
—— Girls' School, Queen's Square.
—— Ripley Hospital Schools.
—— Halton National School.
Lancaster, Friends School.
Langholm, The Academy.
Lapford, Collegiate School.
Launceston, Dunheved College.
—— Horwell Endowed School.
Leamington, The College.
—— Collegiate School.
Leatherhead, St. John's Foundation School.
Lechlade, The School.
Ledaig, Public School.
Leeds, Yorkshire College.
—— Grammar School.
—— High School for Girls.
—— Central Higher Grade School.
—— Middle Class School.
—— Fulneck Schools.
—— The College, Gildersome.
—— Meanwood Road School
—— 39, Springfield Place.
Leek, Nicholson Institute.
Leicester, Wyggeston School.
—— Stoneygate College.
—— Ratcliffe College.
—— St. Philomena School.
—— Christ Church School.
—— County School.
—— Ratby Board School.
—— Swannington School.
—— Lyndhurst College.
Leigh (Essex), Arnold College.
Lenzie, The Academy.
—— Collegiate School.
Lesbury, Shilbottle School.
Leven, Public School.
Lewes, Central School.
Leytonstone, Elson House.
—— Leytonstone College.
Limerick, St. Philomena School.
—— Leamy's School.
Lincoln, Middle School.
—— Northgate School.
—— Saffronholme.
—— St. Peter-at-Gowts Wesleyan School.
Lisburn, Ulster Provincial School.
Liskeard, East Cornwall College.
Littlehampton, The School.
—— Board School.
—— Middle Class School
—— Salisbury House School.
Liverpool, The College.
—— The Institute.
—— Institute High School for Girls.
—— Bedford College.
—— St. Edward's College, Everton.
—— Sefton Park High School.
—— New College.

Liverpool, Girls' High Sch., Belvidere Road.
—— The College School, Huyton.
—— Ladies' College, Fairfield.
—— Boys' School, Fairfield.
—— High School, Fairfield.
—— Lodge Lane College.
—— Civil Service Academy.
—— Oakes Institute, Walton.
—— Granby Street School.
—— St. Saviour's School, Everton.
—— St. Bridget's School, Wavertree.
—— Holy Trinity School, Wavertree.
—— Robson Street School.
—— Bishop Goss Memorial School.
—— Our Lady's School, Eldon Street.
—— St. Cleopas' Boys' School.
—— St. Oswald's Higher Grade School.
—— St. Francis Xavier's School.
—— Summerhill House Sch., Litherland.
—— Holly Terrace School, Stoneycroft.
— Stanley College.
Llandaff, Cathedral School.
Llandilo, S. Teilo's College.
Llandovery, The College.
Llandudno, Collegiate School.
Llanelly, Higher Grade School.
Llanfyllin, Board School.
Llangollen, Walton School.
Llanybyther, Preparatory School.
London, Merchant Taylors' School.
—— Christ's Hospital.
—— City of London School.
—— Mercers' School.
—— Archbishop Tenison's Grammar School, Leicester Square, W.C.
—— Mayo Girls' High Sch., Gray's Inn Road, W.C.
—— Central Foundation School for Girls.
—— City of London School for Girls, Carmelite St., E.C.
—— Y.M.C.A. Classes, Aldersgate St., E.C.
—— Arithmetic Classes, Exeter Hall, W.C.
—— Burlington Classes, Chancery Lane, E.C.
—— Prospect Terrace School, Gray's Inn Road, W.C.
—— St. Thomas' Charterhouse School, Goswell Road, E.C.
—— Birkbeck Inst., Chancery Lane, E.C.
—— Day Training College, White Street, Moorfields, E.C.
—— North London Medical College, N.W.
—— Convent of the Holy Child Jesus, Cavendish Square, W.
—— Institute of Dental Technology, All Souls' Place, W.

London: Suburbs:—
—— Acton, Merton High School.
—— Barnsbury, Ayres' Training and Correspondence College.
—— Barnsbury, St. Clement's Middle Class School.
—— Battersea, Grammar School.
—— Battersea, Sir Walter St. John's Sch.
—— Brixton, Mayall Col., Dulwich Rd.
—— Brixton, Model School, Church Road, S.W.
—— Brixton Hill, Montrose College.
—— Brompton, Old, St. Aloysius' Sch.
—— Camberwell, The Institute.
—— Chelsea, Park Chapel School.
—— Clapham, Manor House School.
—— Clapham, Middle School for Girls.
—— Clapham, Modern School for Girls.
—— Clapham, Convent of Notre Dame.
—— Clapham, Haselrigge Road Higher Standard Board School.
—— Clapham Park, Queenswood.
—— Clapton (Lower), Cleveland House School, Queen's Down Road.
—— Clapton Common, Priory House Sch.
—— Dulwich, The College.
—— Dulwich, High School for Girls.
—— Dulwich (East), Darrell Road Sch.
—— Dulwich (East), James Allen's Girls' School.
—— Edmonton, Brettenham Road Sch.
—— Forest Gate, Elmhurst Road Sch.
—— Fulham, Grammar School.
—— Fulham, Ackmar Road Girls' School.
—— Fulham, Sherbrooke Road School.
—— Greenwich, Roan School for Boys.
—— Greenwich, Roan School for Girls.
—— Hackney (S.), College.
—— Hackney, Stationers' Co.'s School.
—— Hackney, St. Michael's Middle-Class School, Lamb Lane, N.
—— Hackney Downs, Grocers'Co.'s Sch.
—— Hammersmith, Godolphin's School.
—— Hammersmith, Flora Gardens Sch.
—— Hammersmith, Latymer Foundation School.
—— Hampstead, Univ. College Prep. School, Holly Hill, N.W.
—— Hampstead, Pestallozzian School, South Hill Park, N.W.
—— Hampstead, Heath Street Mixed Sch.
—— Highbury, High School.
—— Highbury, Park School, N.
—— Highbury, The Institute.
—— Highgate, The School.
—— Highgate Road, The Convent.
—— Holloway, Holloway College.

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London: Suburbs:—Hornsey, Bangor House Sc., Turnpike Lane, N.
—— Hoxton, Haberdashers' Boys' Sch.
—— Islington, Owen's School.
—— Islington, High School.
—— Islington, St. Mary Magdalene School, Liverpool Road, N.
—— Kennington (N.), High School.
—— Kensington Coaching College, Kensington Gardens Square.
—— Kensington, Messrs. James, Carlisle & Gregson, 5, Lexham Gardens, W.
—— Kensington, Linton House School, Holland Park Avenue, W.
—— Kensington (N.), St. Michael's Col.
—— Kensington (W.), St. Paul's School.
—— Kensington (W.), St. Paul's Preparatory School.
—— Kensington (W.), Queen Elizabeth's School.
—— Kensington (W.), Girls' School, 7, Gunterstone Road.
—— Lambeth, Yorkshire Society's Schs.
—— New Cross, Aske's Hatcham Boys' School, S.E.
—— Notting Hill, High Sch. for Girls.
—— Old Ford, Sneed Road School.
—— Poplar, George Green Schools.
—— Putney, East Putney High School.
—— Queen's Park College, W.
—— Regent's Park, Day Sch., Gloucester Crescent.
—— St. George's-in-the-East, Raine's Boys' School.
—— St. John's Wood, Clergy Orph. Sch.
—— St. John's Wood, Barrow Hill Road School.
—— St. Pancras, Medburn, St. Science Schools.
—— Southwark, St. Olave's Grammar School.
—— Southwark, St. Saviour's Grammar School.
—— Southwark, Pupil Teachers' College, St. George's Road, S.E.
—— Stoke Newington, Paradise House School.
—— Streatham Hill, High School.
—— Stroud Green, Waverley College.
—— Stroud Green, High Sc., Albany Rd.
—— Sydenham, High School for Girls.
—— Tooting, The College.
—— Tottenham, High School.
—— Vauxhall, St. Anne's School, Harleyford Road, S.E.
—— Victoria Park, Parmiter's Foundation Schools.

London: Suburbs:—Victoria Park, Holy Trinity Sch., Park Road, E.
—— Wandsworth, High School.
—— Wandsworth, Girls' School, 124, Merton Road.
—— Wandsworth, S. Michael's Branch School, Merton Road.
—— Wandsworth Common, Girls' Asylum Institution.
—— Westminster, United Westminster School, Palace Street, S.W.
—— Westminster Abbey, The Choir Sch.
Londonderry, Academ. Institution.
—— Foyle College.
Long Ashton, The School.
Longford, St. Mel's College.
Longton, Science School.
Loughborough, Grammar School.
—— Burton House School.
Lowestoft, St. Aubyn's, South Lowestoft.
—— Melrose, School for Girls.
Ludlow, Commercial School.
—— Ladies' College.
—— Clee Hill School.
—— Grammar School.
Lugar, Public School.
Lurgan, The College.
Luton, Collegiate School.
—— Norton College.
—— Higher Grade School.
—— Grosvenor College.
—— Burton Lodge Collegiate School.
Lyme Regis, Girls' School.
—— St. Michael's College.
Lymm, Grammar School.
Lyndhurst, Park Hill School.
Lynton, Evening School.
Lytham, Collegiate School.
—— Pembroke House School.
—— Seafield.

Macclesfield, Correspondence Institute.
—— Christ Church Higher Grade School
—— Mill Street Higher Grade School.
Macduff, Public School.
Machynlleth, County School.
Madeley, National School.
Maidenhead, The College.
Maidstone, Grammar School.
—— Boxley School.
Malinslee, The School.
Malvern, The College.
—— Coombe Lodge Schools.
—— Fonthill College, St. Chad's.
—— Girls' School, Franche.
—— The Hollies.

Malvern Wells, The Wells House.
Manchester, Grammar School.
—— Catholic Collegiate Institute.
—— Chorlton High School.
—— Carlton House School, Eccles.
—— Holly Bank School, Cheetham.
—— Hulme Grammar School.
—— Laurel Bank School, Hr. Broughton.
—— Municipal Technical School.
—— Memorial School.
—— Civil Service Academy.
—— Cheetham's College, Hunt's Bank.
—— Harpurhey, Christ Church School.
—— Marshall Street, Lancastrian School.
—— Waterloo Road School.
—— Bradford Memorial School.
—— Alderley Edge Boys' Sch.
—— St. Gabriel's School, Hulme.
—— Loreto Convent School, Hulme.
—— Ellerslie Sch. and College, Victoria Park.
—— Seven Thorns School, Fairfield.
—— Pendleton Grammar School.
—— Pendlebury High School.
Mansfield, Girls' Grammar School.
—— St. Peter's Boys' School.
March, Grammar School.
Margate, Dane Hill School.
—— Herne House, Cliftonville.
—— Cliftonville College.
—— New College, Cliftonville.
—— St. John's College.
—— Stanley House School.
—— Albion House School.
—— Clare House School.
—— Alresford House School.
—— Thanet College.
—— Thanet Hall.
Market Bosworth, Grammar School.
Market Rasen, De Aston School.
Marlborough, The College.
Marple Bridge, All Saints' School.
Maryhill, Eastpark Public School.
Matlock, Cavendish School.
Mearns, The School.
Menai Bridge, Grammar School.
Merthyr Tydvil, Merthyr Vale School.
—— Cefn Coed School.
Middlesbro', Wesleyan Higher Grade School.
—— High School for Girls.
—— St. Patrick's School.
—— Grange Road Senior Girls' School.
Midhurst, Grammar School.
Milford Haven, Intermediate School.
Millom, The Hill School.
—— Holborn Hill Boys' School.
Moffat, The Academy.
Montrose, The Academy.
—— Dorward's Academy.
—— Technical College.
Moreton-in-the-Marsh, Boys' School.
Morley, Grammar School.
—— Cross Hall School.
Morpeth, Grammar School.
Motherwell, Merry Street School.
Musselburgh, Loretto School.
—— Grammar School.
Muthill, Drummond Street Public Sch.

Nairn, The Academy.
—— Church Street School.
Narberth, County School.
Neath, Alderman Davies' School.
—— County School.
Needham Market, Theobald's Grammar School.
Neston, Middle-Class School.
Newark, Grammar School.
—— Dunoon House.
—— Hatton House.
—— Wesleyan School.
New Brompton, Wesleyan Higher Grade School.
Newbury, Grammar School.
Newcastle, Durham College of Science.
—— Royal Grammar School.
—— Science and Art Classes.
—— Jesmond High School.
—— Rutherford College.
—— Prudhoe Street School.
—— Elswick Girls' School.
—— St. Dominic's Sch., New Bridge St.
—— Westmorland Road School.
—— Portland Road School.
Newcastle Emlyn, Emlyn Grammar School.
New Leeds, Potternewton College.
Newport (Essex), The School.
Newport-on-Usk, Arlington House School, Caeran Park.
Newton Abbot, The College.
Normanton, Board School.
Northampton, St. Matthew's School.
—— Rosslyn High School.
North Hagbourne, Practising School.
North Walsham, Paston Grammar Sc.
Northwich, Marston School.
Norwich, Paragon House School.
—— St. Faith's School.
—— Higher Grade School.
Nottingham, High School.
—— University College.
—— Grosvenor School.

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Nottingham, Elmbank School.
—— All Saints' Commercial School.
Nuneaton, Cambridge House School.

Oban, Easdale Public School.
—— High School.
Okehampton, Boys' School.
Oldham, Blue Coat School.
—— Hulme Grammar School.
Old Malton, Grammar School.
Oscott, St. Mary's Seminary.
Oswestry, West Felton School.
—— Rose Hill House, Whittington.
Oundle, The School.
Oxford, St. Edward's School.
—— Magdalen College School.
—— High School for Girls.
—— High School for Boys.
—— Witney College.
—— City Technical School.
—— Central School.
—— Home School, Summertown.
—— Cowley Boys' School.

Paignton, Montpelier School.
Painswick, Grammar School.
Paisley, Grammar School.
—— Camphill Public School.
—— Neilson's Institution.
Parkgate, Mostyn House School.
Penarth County School.
—— The Jollege.
Pencader, Carmarthen County School.
Penistone, Grammar School.
Penmaenmawr, Merton House School.
Penrhiwceiber, Boys' School.
Penrith, Grammar School.
—— High School for Boys.
Penzance, The Abbey School.
—— Paul Board School.
—— Gulval Evening School.
—— Grammar School.
Perth, The Academy.
—— Sharp's Institution.
—— The High School.
—— Northern District Public School.
—— Caledonian Road Public School.
Peterborough, Deacon's School.
—— Westgate Girls' School.
—— Crowland Boys' School.
Peterhead, The Academy.
—— Episcopal School.
—— Female Public School.
Petersfield, Blackmoor School.
—— Buriton School.

Plymouth, The College.
—— Beaconfield College.
—— St. George's Grammar School.
—— Cheveley Hall.
—— Elm Villa School.
—— High School.
—— Higher Grade School.
—— Public School.
—— Charles School.
—— Portland Grammar School.
—— Cattedown Road School.
—— Hoe Grammar School.
—— Technical School.
Plympton, Grammar School.
Pocklington, Grammar School.
Polmont, Blair Lodge School.
—— Public School.
Pontardawe, Tauyrallt School.
Pontefract, King's School.
—— Pomfret College.
Pontypool, Grammar School.
Pontypridd, County School.
Port Glasgow, Jean St. Public Sch.
Porth, County School.
Portland, Prison Officers' School.
Portobello, Tower Bank Public Sch.
Port of Menteith, Arnprior School.
Portsmouth, College School.
—— Grammar School.
—— Municipal Technical Institute.
—— Higher Grade School.
—— Beneficial Society's School.
—— St. John's Catholic School.
—— Royal Seamen's and Marines' Sch.
—— Middle-Class School.
—— Buckingham Place Academy.
—— Elm Grove Academy.
—— Magdala Academy.
—— Green Road Academy.
Portsoy, Public School.
Port Talbot, Intermediate School.
Presteign, Grammar School.
Preston, Moor Park High School.
—— St. John's College.
—— New Farington School.
—— St. Wilfrid's English Catholic Sch.
Probus, The School.
Purley, Warehousemen, Clerks' and Drapers' Schools.
Pwllheli, County School.

Radley, St. Peter's College.
Radstock, Fortescue College.
Ramsey, Grammar School.
Ramsgate, Grammar School.
—— West Cliff School.
—— Royal Terrace School.

Ramsgate, St. George's Com. School.
—— St. Augustine's College.
—— Aberdeen House.
Reading, The School.
—— Girls' High School.
—— Collegiate School.
—— Kendrick School for Girls.
—— Kendrick Middle Class School.
—— Redland Boys' School.
—— Sulhampstead Rectory.
—— Westfield House School.
Redcar, Coatham Grammar School.
Reigate, Grammar School.
—— Clough School.
Repton School.
Rhyl, Epworth College.
—— County School.
Richmond, High School.
—— Wesleyan College.
—— Burlington House School.
—— County School.
Ripley (Derby), Butterley Car College.
Ripley (Surrey), Ryde House School.
Risca, Town Board School.
Rochdale, Collegiate School.
—— Grammar School.
Rochester, King's School.
—— Mathematical School.
—— St. George's Terrace, School.
—— Frindsbury Board School.
Rock Ferry, Highfield School.
Roslin, Public School.
Rotherham, Grammar School
—— Bolton-on-Dearne School.
Rugby, The School.
—— St. Matthew's Boys' School.
Ryde, Isle of Wight College.
—— Higher Grade School.
—— St. John's Road Girls' School.
Ryton, Emmaville College.

Saffron Waldon, Friends' School.
St. Albans, Oxford House School.
St. Asaph, County School.
St. Bees, Grammar School.
St. Buryan, National School.
St. Columb Major, Central School.
St. Helen's, Haydock School
St. Leonards, Collegiate School.
—— Barham House.
—— Eagle House.
—— Highbury House.
St. Mary Cray, Anglesea House Boarding School.
Sale, Sale and Ashton Collegiate School.
Salford, Christ Church Upper School.
—— Stowell Memorial School.
Salisbury, St. Edmund's School.
Saltcoats, Galston Public School.
—— Kyle's Hill Public School.
Sandbach, The School.
Sandgate, Seabrook Lodge.
Sandhaven, Public School.
Sandown, Cathay House School.
Scarborough, St. Martin's Grammar School.
Scarborough, Grammar School, 33, Albemarle Crescent.
—— St. Hilary's.
—— Valley Bridge House, South Cliff.
Scorton, Grammar School.
Sedbergh, The School.
Selby, Ousegate School.
Settle, National School.
Sevenoaks, The Beacon School.
Shaftesbury, Boys' National School.
Shanklin, Parliamentary School.
Shebbear, The College.
Sheffield, Cliff Missionary College.
—— Technical School.
—— St. Philip's School, Hoyle Street.
—— Brooklyn Villa, Crookesmoor Road.
—— Scholarship and Certificate Classes, Cliff House.
—— Lowfield School.
—— Unstone School.
Sherborne, The School.
—— Abbey Schools.
Shipley, Salt Schools.
—— Technical School.
Shirley, Malvern House.
Shrewsbury, The School.
Shrivenham, Ashbury School.
Sible Hedingham, The School.
Sidcot, The School.
Sidcup, The College.
Sittingbourne, Holy Trinity Boys' Sch.
Sleaford, Grammar School.
—— Collegiate School.
Sligo, Temple Street Science School.
Slough, Harrietsham Villa School.
Soham, Grammar School.
Solihull, Grammar School.
Southampton, Grammar School.
—— Taunton's Trade School.
—— Cavendish College.
—— Portswood College.
—— St. Austell School.
—— Nursling School.
Southport, Sandringham School.
—— University School.

[*Continued over leaf.*

Southport, Trinity Hall.
—— St. Joseph's R. C. School, Birkdale.
Southsea, Esplanade House.
—— Philological School.
—— Oakley High School, Elm Grove.
—— Hursley House School.
South Shields, Ocean Road Boys' Sch.
—— Union School.
—— Laygate Lane School.
—— Westoe Road School.
Southwell, Grammar School.
Southwick, Merton House School.
Spalding, Moulton Grammar School.
—— Goodfellow's School.
Stafford, Grammar School.
Stamford, Endowed School.
Stapleford (Notts), Girls' Board Sch.
Stechford, Prospect House School.
Steeple Aston, Radcliffe School.
Stevenage, Weston School.
Steyning, Grammar School.
Stirling, Craig's School.
—— Territorial Public School.
—— Allan's School.
—— High School.
Stockton-on-Tees, Boys' High School.
—— Spring Garden School.
—— Oxbridge Lane Boys' School.
Stoke-on-Trent, Middle-Class School.
—— Science School.
—— Market Street School, Fenton.
Stokesley, Grammar School.
Stone (Staffs), Parochial School.
Stonehaven, Dunnottar Public School.
Stonyhurst, The College.
Stourbridge, King Edward's School.
—— Lye Board School.
Stranraer, The Academy.
Stratford-on-Avon, King Ed.VI. Sch.
—— Waltham House.
Strathaven, Ballgreen Public School.
Strichen, Public School.
Stroud, Marling School.
—— Ladies' College.
—— High School for Girls.
—— St. Rose's Convent.
Sudbrook, Severn Tunnel School, Portskewett.
Sudbury (Suffolk), Grammar School.
—— High School for Girls.
—— SS. Gregory and Peter's School.
Sunderland, Boys' High School.
—— The Hall School.
—— Argyle House School.
—— Norfolk Street British School.
—— Hendon School.
—— St. Columba's School.
Sunderland, Higher Grade School.
Surbiton, Church High Sch. for Girls.
Sutton, High School.
—— High School for Girls.
Sutton Coldfield, Grammar School.
Sutton Valence, Grammar School.
Swanage, Purbeck College.
Swansea, Grammar School.
—— High Sch. for Girls, Llwyn-y-bryn.
Swindon, High School for Girls.
Swinton, St. Mary's R. C. School.

Tadcaster, Grammar School.
Tain, The Academy.
Taunton, Independent College.
—— Huish School.
—— Queen's College.
—— Central School.
—— Memorial School.
—— Temple Wesleyan School.
—— Argyll House School.
Tavistock, Grammar School.
—— Kelly College.
—— Ladies' Collegiate School.
Tebay, Endowed Grammar School.
Teddington, Huntingdon House School.
Tenby, [illegible]w's School.
Terenure, [illegible]'s College.
Tewkesbury, Abbey House School.
Thame, Grammar School.
Thirsk, Woodland House School.
Thornhill, Wallace Hall Academy.
Thurso, Miller Institution.
—— West Public School.
Tideswell, Grammar School.
Tiverton, Blundell's School.
—— East Devon County School, Sampford Peverill.
—— Ladies' College.
—— Boys' Middle School.
Tobermory, Public School.
Tooting, The College.
Torquay, Torbay College.
Torrington, Middle School.
Tottenham, High School.
Towcester, The School.
Tredegar, County Intermediate School.
—— Earl Street School.
Tregaron, County Intermediate School.
Truro, British School.
Tunbridge Wells, Montgomery House.
—— Skinners' School.
—— Speldhurst Lodge.
Tynemouth, The School.

Uckfield, East Sussex County Council Agricultural School.
Uddingston, Aitkenhead Public School.
Uphall, Broxburn Public School.
Uppingham, The School.
Uttoxeter, Alleyne's Grammar School.
Uxbridge, St. Margaret's Boys' School.

Wainfleet, Magdalen College Schools.
Wakefield, Grammar School.
—— Collegiate School.
—— Technical School.
—— St. James' School, Thorne's Lane.
—— Westgate Board School.
—— Wesleyan School.
Wallingford, Boys' Grammar School.
Wallsend-on-Tyne, U. M. F. Church School.
Walsall, Queen Mary's Sch. for Boys.
—— Willow House College.
—— Croft Street School.
Walsingham, Grammar School.
Walthamstow, Monoux Grammar Sch.
Wanstead, Orphan Asylum.
Warley, Christ Church Girls' School.
Warrington, Padgate National School.
Watford, Science and Art Classes.
—— Allerton House School.
Wednesbury, Lower High Street Sch.
Wellingborough, Grammar School.
—— Victoria School.
Wellington College.
Wells, Cathedral Grammar School.
Welshpool, County School.
Wemyss, Public School.
Westbury-on-Trym, Boys' School.
West Hartlepool, Church Square Girls' School.
—— Organized Science School.
West Kirby, Grammar School.
West Lavington, Dauntsey Agriculture School.
Weston-super-Mare, Christ Church School.
—— Bream Villa School.
Westward Ho, United Services College.
West Wycombe, The School.
Weybridge, St. George's College.
—— St. James' School.
Weymouth, The College.
—— Castle House School.
—— Montagu House School.
—— St. John's District School.
—— St. Mary's Girls' School.
Whalley, Royal Grammar School.
Whitby, Spring Hill School.
Whitby, College for Girls.
Whitchurch, Grammar School.
—— Cholmondeley School.
Whitchurch (Glam.), The School.
Whitstable, The Trust Schools.
Wick, Pulteneytown Academy.
—— South School.
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Wigan, Cambridge House School.
—— Church High School for Girls.
—— New Jerusalem School.
Willenhall, Scholarship and Certificate Classes.
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—— Jesuit College, Sacred Heart.
Wimborne, Grammar School.
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Winchcombe, Chandos Grammar Sch.
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—— Girls' High School.
Windsor (Old), Beaumont College.
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—— Glan Dyfi House.
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Wrexham, Boys' National School.
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—— Fort High School.
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Broach, High School.
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—— La Martinière College.
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Mauritius, Royal College.
Melbourne, Presbyterian Ladies' Coll.
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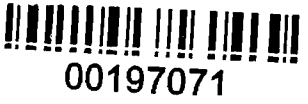

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